

Tracking Our Progress: FY20

Measuring the Success of *Connecting our Community and Shaping the Future of Opera* Strategic Plan FY15 – FY20

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 we need.

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 leading festival opera companies in the world.

October 2020

A Note About FY2020

It goes without saying that 2020 was unlike any other year for Opera Theatre of Saint Louis and every organization across the world. The COVID-19 pandemic forced many changes for OTSL, including the cancellation of the 2020 Festival Season. However, the company is proud to have successfully transitioned its staff to working remotely, executed a full digital festival season just weeks after cancellation of the the in-person season, and continued to connect with our community despite this strange and challenging year.

This year's *Tracking Our Progress* highlights the successes from the 2020 fiscal year, while also acknowledging the many disruptions that came about as a result of the health crisis, paramount among them the season cancellation. Some metrics typically included in this document still apply and are included, while others have been removed or modified appropriately. Other metrics have been added in order to share the most accurate and meaningful progress the company has continued to make.

Opera Theatre remains deeply grateful to our community of donors, patrons, volunteers, and company members for their ongoing dedication and support, which makes all of our work possible.

Priority One: Artistic Leadership

Season Cancellation Payments

Thanks to the unanimous approval of our board of directors and the incredible support from our community of donors, Opera Theatre was proud to provide all seasonal employees **50% of their expected income for the festival season**, following the cancellation. This includes company members across all departments - from singers, music staff, and creative teams, to production and backstage crews and front of house staff, and even Opera Theatre's partner organizations – the St. Louis Symphony Orchestra and Webster University.

Seasonal Company Members Paid Post-Cancellation

258
individuals

(100% of contracted company members)

Amidst a crisis that jeopardized the financial stability of so many, Opera Theatre felt it necessary to provide at least a portion of income to those who were expected to work with the company during the festival season. **Opera Theatre is proud to be among the few opera companies who were able to pay all of its employees, in spite of the total cancellation of the Festival Season.**

Arts United STL

Driven by a desire to support the St. Louis community in spite of the season cancellation, Opera Theatre's General Director Andrew Jorgensen and Director of Development Linda Schulte conceived the idea for **Arts United STL**, a collaborative evening of performances brought to St. Louis by **16 organizations** designed to raise money for the Regional Arts Commission's Artist Relief Fund.

Participating organizations:

- St. Louis Shakespeare Festival
- The Big Muddy Dance Company
- The Black Rep
- Circus Flora
- COCA
- Jazz St. Louis
- Metro Theatre Company
- The Muny
- Opera Theatre of Saint Louis
- Repertory Theatre of Saint Louis
- St. Louis Ballet
- St. Louis Children's Choirs
- St. Louis Symphony Orchestra
- The Sheldon
- STAGES St. Louis
- Tennessee Williams Festival St. Louis

*Special thanks also to Switch, HEC-TV, the National Blues Museum, and many others for giving so generously of their time, space, and creativity to make the event happen.

\$360,862 raised by 785 donors,
allowing the Regional Arts Commission to support
nearly 600 local artists
through the Artist Relief Fund.

Opera Theatre has always been a proud artistic leader, as demonstrated through its productions, young artist programs, and technical fellowships. However, the creation, management, and execution of Arts United STL this past year is an accomplishment that exemplifies the kind of artistic leadership Opera Theatre is capable of in the community, and the kind of work and collaboration that the company is eager to continue for years to come.



We gratefully acknowledge Presenting Sponsors **Noémi & Michael Neidorff** for their extraordinary support of Arts United STL.

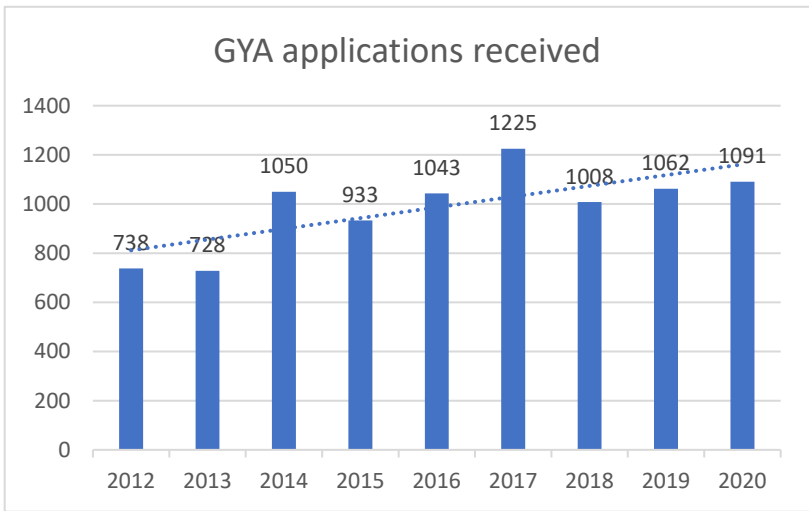
Arts United STL Sponsors include **Edward Jones, Emerson, Ferring Family Foundation, and Switch** with additional support from **Karen & Mont Levy, PNC, John Russell, Terry & Sally Schnuck, the Staenberg Family Foundation, Pam & Greg Trapp** and **Wells Fargo Advisors**.

Young Artist Programs

Opera Theatre’s Gerdine Young Artist and Richard Gaddes Festival Artist Programs continue to impact the careers of young singers, create future stars, and establish OTSL as a leader in the artistic community. The number of young singers who apply to audition for our young artist programs, the level of focused training they receive as part of the program in the form of coachings and master classes, and the success of the Center Stage concert are all indicators of the success of these programs. Though the program looked quite a bit different in this unusual year, Opera Theatre was still able to provide this education and opportunity to young singers.

Applications and Auditions

As with most years, young artist applications and auditions for the 2020 Festival Season took place months before the festival season. Opera Theatre received **1,091 applications** for the 2020 program.



This number is a testament to Opera Theatre’s renewed focus on young artists, a critical piece of the company’s most recent strategic plan. There is a natural fluctuation in young artist program applications that occurs, often based on repertoire and roles available to them. Even so, Opera Theatre has seen **over 1,000 applications each year since 2016**, and has witnessed that number increase steadily in the years that follow.

Young Artist Coachings

Opera Theatre’s new Director of Young Artist Programs, Patricia Racette, could not have foreseen the challenges of this year. However, immediately after the season cancellation, she began to find ways to provide Opera Theatre’s young artists with the best learning experiences possible, from coachings with her and other master teachers, to career coachings and more.

Opera Theatre was able to adapt to the new virtual necessities and host **more than 200 coachings** for its Gerdine Young Artists during what would have been the 2020 Festival Season.

219
Virtual Coachings

Average of
6.26
Coachings
per GYA*

*Opera Theatre’s average coaching per GYA has steadily increased over the past 10 years, growing from 6.23 in FY09 to 22.23 coachings per GYA in FY19.

Young Artist Feedback and Overall Reception of the Program

Words from our singers about Patricia Racette

"A true champion of our talent, a feeling of respect coming from her, eager to work no matter what. Technical advice and performance advice felt like creating art together."

"Amazing. Patient, kind, genuinely interested. A very visceral style of coaching that was still gripping enough even through a screen!"

"I really appreciated her commitment and excitement in working with us. Her enthusiasm helped spur many of us on to reach the goals she set out for us."

Opera Theatre surveyed all of its GYAs after the conclusion of the 2020 Festival Season and its accompanying young artist program directed by Patricia Racette. Of the 22 respondents, 18 participated in digital programming, while the other 4 singers cited work, unstable internet, and unsuitable performing locations as the reasons for not taking part. Responses were incredibly positive across the board, with the program receiving an average rating of 4.4 out of 5.

Overall Rating for Virtual GYA Program

(based on 18 participants)



4.4 out of 5

John D. and Sally S. Levy Master Classes

Much like with the coachings for our young artists, Opera Theatre was able to continue the John D. and Sally S. Levy Master Classes, by adapting to a virtual setting. The sessions, conducted by Patricia Racette, were streamed live on Facebook. There were **2 master classes**, allowing a total of **8 singers** to participate, performing live and interacting in real time with Patricia Racette.



Though we know there is nothing like live performance, a great benefit from doing the Levy Master Classes virtually was Opera Theatre's newfound ability to broadcast it to a significantly larger group of people than would attend in person. The master class videos reached more than **13,000** unique individuals, averaging **75 viewers** at any given time during the streams.

New Works, Bold Voices

An artistic vision of **Opera Theatre's Artistic Director James Robinson**, the **New Works, Bold Voices** series has been both an artistic and critical success. This series of new commissions has added 6 exciting new works to the American Opera canon, telling compelling and resonant stories of our time.

***Champion* by Terence Blanchard and Michael Cristofer (2013)**

Multiple additional productions, including at the Washington National Opera at the Kennedy Center, Opera Parallèle, L'Opéra de Montréal, and New Orleans Opera.

***"27"* by Ricky Ian Gordon and Royce Vavrek (2014)**

OTSL released a recording of the world premiere in 2015. Subsequent productions including at Pittsburgh Opera, the MasterVoices Chorus at City Center in New York, and Michigan Opera Theatre.

***Shalimar the Clown* by Jack Perla and Rajiv Joseph (2016)**

OTSL released a recording of the world premiere in 2018.

***The Grapes of Wrath* by Ricky Ian Gordon and Michael Korie (2017 revised premiere)**

Presented by co-producer Michigan Opera Theatre in 2019.

***An American Solider* by Huang Ruo & David Henry Hwang (2018)**

***Fire Shut Up in My Bones* by Terence Blanchard & Kasi Lemmons (2019)**

Will premiere at the Metropolitan Opera in 2021.

Fire Shut Up in My Bones Goes to the Met Stage



Exciting news for Opera Theatre came in September 2020, when the Metropolitan Opera announced their plans for the coming seasons. Although the entirety of the Met's 2020-2021 season has unfortunately been cancelled, ***Fire Shut Up in My Bones***, Opera Theatre's 2019 premiere work by composer **Terence Blanchard** and librettist **Kasi Lemmons**, will be the opening production of the 2021-2022 Met season, scheduled for September 2021. The piece will make history as the first opera by a black composer to be performed at the Met, and the first OTSL commission that has gone on to a production at the Met. The production will be co-directed by Opera Theatre's Artistic Director **James Robinson** with **Camille A. Brown**.

Emerson Behind the Curtain & Browning Technical Fellowships

The *Emerson Behind the Curtain* and *Browning Technical Fellowship* programs train and develop the next generation of technical artists every year. Opera Theatre was proud to continue this program virtually in 2020, providing sessions with professionals across the field to **more than 15 young, aspiring technical artists**.

This year, the program included the following sessions with presentations from noted experts in the field:

- **Costumes** (Gregory Gale, Stacy Harris)
- **Scenery** (Allen Moyer, Meg Brinkley, Hans Fredrickson)
- **Lighting** (Christopher Akerlind, Peggy Thierheimer, Paige Seber)
- **Wigs** (Tom Watson, Will Vicari)
- **Projection** (Eric Woolsey, Greg Emetaz)
- **Stage Direction** (Shawna Lucey, Steve Ryan)
- **Budgeting, Finances for Freelancers** (Kendra Henry, Peggy Thierheimer)
- **Stage Managing** (Kimberley S. Prescott, Trevor Regars)

Priority Two: Engagement & Experience

#ThisIsOTSL Digital Festival Season

Following the cancellation of the 2020 Festival Season, Opera Theatre quickly and thoughtfully created a slate of online offerings for patrons to experience from the safety of their homes. This reimagined digital festival, titled **#ThisIsOTSL**, consisted of several series of events, in addition to donor and volunteer engagement events, and reached nearly **158,000 people online** over the course of just a few months.

24

Public OTSL Events

35+

Donor and Volunteer Events

157,927

People Reached

197,156

Total Minutes
of Content Viewed

Digital Content and Audience Segmenting

While curating the contents of the digital festival season, Opera Theatre's staff considered the different segments of the company's audience and the potential ways to reach each of them. This resulted in a season comprising of three main public series: *Opening Night Spotlights*, *Front & Center*, and *Tent Talks*.

	Opening Night Spotlights	Front & Center	Tent Talks
Average Unique Views	249 views	2,171 views	1,301 views
Estimated Total Reach	2,411 people	39,373 people	42,039 people
Average Watch Time	38 minutes, 13 seconds	31 seconds	1 minute, 5 seconds

Opening Night Spotlights

Average Unique Views:

249

Average Watch Time:

**38 minutes,
13 seconds**

Inspired by Opera Theatre's Spotlight on Opera series, the digital festival's *Opening Night Spotlights* brought together directors, designers, and singers of would-be 2020 productions with Andrew Jorgensen for discussion and celebration of the operas originally planned. Although this series had a lower number of average views than the other two series, the much higher average watch time for these events suggests a highly focused audience - the core group of viewers were those who typically participate in OTSL's opening night festivities each year. With that in mind, the Opening Night Spotlights were a great way for Opera Theatre to provide meaningful content to its most loyal subscribers and long-time donors.

Front & Center

Front & Center, a program that echoed the annual *Center Stage* concert's intent to showcase young artists, was a Facebook series hosted by Artistic Director of Young Artist Programs **Patricia Racette**.

Though this program was intended in part for Opera Theatre's core audience, the company also hoped to see viewers from across the nation tuning into the singers who participate in Opera Theatre's young artist program every year.

Data shows that this was likely the case, as we saw the series reach over **16 times more** people than *Opening Night Spotlights*. In contrast, the lower average watch time demonstrates that though we were showing up for significantly more people, they were watching small portions of the program, and not as deeply engaged with the content as those who watched the spotlights.



Tent Talks

The brand-new *Tent Talks* series invited prominent figures in the opera industry to talk with OTSL staff each Friday afternoon about Opera Theatre, their careers, and so much more. Some of these professionals included:

- | | | |
|--------------------|--------------------|---------------------|
| • Ricky Ian Gordon | • Carolyn Kuan | • Erie Mills |
| • Susan Graham | • Marin Alsop | • Terence Blanchard |
| • Denyce Graves | • Jamie Barton | • Karen Slack |
| • Leonard Slatkin | • Christine Brewer | • Nicole Freber |

This series of videos accomplished the goals of both providing meaningful content for Opera Theatre's most loyal patrons, while also helping the company establish a greater online presence beyond just St. Louis. With a slightly longer average watch time and even greater reach than *Front & Center*, *Tent Talks* proved to be a strong program that Opera Theatre hopes to continue in some format in the future.

Ticket Refund Process and Donations

When the 2020 Festival Season was cancelled in early April, nearly 1,800 households had already purchased tickets to the season. Opera Theatre's Box Office, Marketing/PR, and Development teams followed up directly with each of those households. Ticket buyers were given the option to convert their tickets into either a donation to support paying company members, a credit to be used for the 2021 season, or a refund for their purchase. By early July, all tickets had been processed, with overwhelmingly positive results.

Opera Theatre is deeply grateful for the support demonstrated by its community of ticket buyers, subscribers, long-time donors, and new and reinstated donors who made this achievement possible.

\$406,529
in ticket purchases donated.

48%
of total dollars

651 households
donated their ticket purchases.

37%
of total households

Engaging Volunteers

Although the circumstances of 2020 meant a decrease in volunteer activity and hours, the Opera Theatre of Saint Louis Guild remains deeply committed. The Guild is made up of some of the most loyal and dedicated OTSL patrons and this group remained deeply engaged with the company even beyond the offerings in #ThisIsOTSL. Two brand new opportunities for engagement were the ongoing *Opera Movie Club* and the *Opera Trivia Night*.

OPERA MOVIE CLUB

Every week starting in May, members of the Opera Theatre of Saint Louis Guild hosted *Opera Movie Club* over Zoom.

The group took advantage of the multitude of free online opera offerings from all over the world and gathered every week to discuss one or two productions from the previous week.

***As of October 2020, Opera Movie Club is still meeting weekly!**

OPERA TRIVIA NIGHT

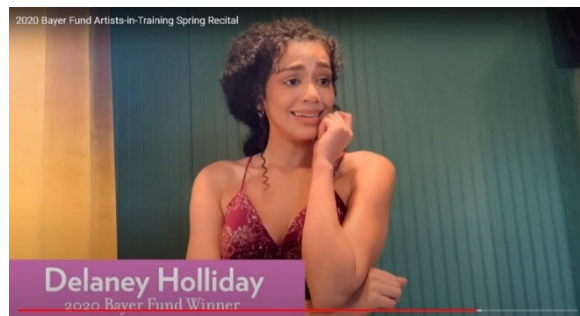
For one night in June, Opera Theatre volunteers gathered over Zoom to compete in seven rounds of Opera-themes trivia.

Participants enthusiastically joined from across the country for this fun evening. Many commented that they hope to see Opera Theatre offer similar events in the future.

Highlights from Opera Theatre's Education Programs

Bayer Fund Artists-in-Training Program and 30th Annual Spring Recital

Celebrating the program's 30th anniversary, the Bayer Fund Artists-in-Training (AIT) program was able to pivot and provide voice lessons virtually for its students throughout the spring, adding six additional weeks of lessons. As a landmark moment for many graduating seniors in the AIT program, Opera Theatre knew it was essential to provide these young singers the opportunity to give their culminating Spring Recital performance at the end of the school year.



Thanks to the hard work and flexibility of Opera Theatre's Education department and the AIT faculty, the first-ever virtual Spring Recital was streamed on YouTube and Facebook Live to more than 3,200 viewers. Visiting artist Harolyn Blackwell adjudicated 23 students in private Zoom sessions to determine \$13,000 in scholarship awards which were announced at the Spring Recital.

Opera on the GO!

Opera Theatre was thrilled to present Opera on the GO! once again in 2019. Last year, OTSL brought Rossini's *Cinderella* to 21 area schools reaching 4,350 students, approximately 67% of whom are city residents and 57% students of color. According to free/reduced-price lunch statistics, approximately 2,660 of the participating students were from low-income households. In addition, two performances were adapted as sensory-friendly performances for students with special needs.

**21 Educational
Facilities Visited**

**4,350
Students Served**

Illuminating Opera with Amy Kaiser

Illuminating Opera, a lecture series presented by St. Louis Symphony Orchestra's Chorus Director Amy Kaiser, is a favorite program for many long-time Opera Theatre fans. Because the program was no longer possible in-person due to the pandemic, Opera Theatre, Amy, and Classic 107.3 Radio teamed up to bring *Illuminating Opera* not only to Opera Theatre's core audience, but also to the regular listeners of Classic 107.3. This resulted in **four podcasts**, one focusing on each of Opera Theatre's operas planned for 2020, which were shared over Opera Theatre's website, Soundcloud, and through Classic 107.3.



Artists-in-Residence

The Artist-in-Residence program brought three Opera Theatre artists to **more than 1,500 individuals** in a variety of venues,, including public and private schools, hospitals, retirement communities, and detention centers in December 2019

**16 Community Facilities
& Schools Visited**



Opera Camp for Kids

In partnership with St. Louis Shakespeare Festival, Opera Theatre hosted the first-ever virtual opera camp centered around Shakespeare and Britten's *A Midsummer Night's Dream*, reaching students from five different states.

Outside the Lines Residency

The *Outside the Lines Residency* was a brand-new series of programs that were to be introduced through a two-week residency in the early spring, leading up to the 2020 season. Though almost all the events were forced to be cancelled due to the emerging COVID-19 pandemic, the residency was an exciting step towards introducing innovative opera experiences to the St. Louis community, and to creating a more robust year-round presence in the coming years.

Programs that were planned prior to their cancellation included:

<i>Outside the Lines Program</i>	Description
Opera Tastings	Five performances at venues across the St. Louis regions, featuring musical selections paired with food and drink to create a musical and culinary experience like no other.
Cocktail Concert	An evening concert at Blue Strawberry to preview music from the 2020 festival season, paired with hand-crafted cocktails.
Cupcake Concert	A kid-friendly concert with cupcakes, opera-inspired activities, and recognizable hits from favorite operas.
Sip, Savor, Sing	An elegant evening of food, wine, and music at James Beard Award-winning chef Gerard Craft's beautiful Cinder House Restaurant .
Sing for Siteman	An evening of popular music, Broadway, and opera to benefit leading-edge cancer research.
The Art & Science of Healing: Oliver Sack's <i>Awakenings</i>	A discussion exploring the themes of Dr. Oliver Sack's book as they relate to today's advances in Parkinson's research and care.

Priority Three: Human Resources, Infrastructure, and Technology

Staff Retainment

100%

of the annual staff
retained without lay-offs
or furloughs

Opera Theatre greatly values the hard work of each and every staff member, and knows that it needs them in order to effectively carry out its mission of connecting people through the beauty and power of opera.

Amidst an economic downturn that has severely hurt many arts organizations across the country and world, Opera Theatre is incredibly proud to have retained the entirety of its annual staff with no lay-offs or furloughs!

Moving to Remote Work

As of March 16, 2020, OTSL staff began working almost entirely from home. This shift had to happen very quickly in order to ensure the safety of all staff members, and required additional technology and at-home resources for the staff to continue operating at full capacity. Opera Theatre is grateful for its staff's flexibility and quick adjustment to remote work.

Opera Theatre staff adapted quickly to
new technology!

Fun Fact:

83,427

minutes were spent collaborating on
Microsoft Teams between
July and October 2020

Digital Platforms and Program Usage

In adapting to a socially-distanced world, Opera Theatre staff began using several online platforms and programs more frequently to carry out work that would otherwise be done in person or at the office. Here are some of those platforms and what we have used them for:



- Spring AIT Recital
- *Front & Center*
- #ThisIsOTSL "Living Room Performances"
- *Arts United STL*
- *Opening Night Spotlights*
- *John D. & Sally S. Levy Master Classes*



- Tent Dinners
- *Inside the Designer's Studio*
- *Virtual Opera Camp for Kids*
- *Opera Movie Club*
- *Opera Trivia Night*
- Meetings with External Constituents
- Full Staff Meetings



- Sharing OTSL content from YouTube and other platforms
- News updates
- Highlighting OTSL staff, singers, and other people of note
- *Tent Talks*



- Internal staff meetings
- Communicating and sharing resources between staff members
- Scheduling

Equity, Diversity, and Inclusion at Opera Theatre

In addition to the economic and health crises affecting the country during this unprecedented year, the country also grappled with racial injustice and civil unrest. Arts organizations wrestled with these issues both in our institutions and in the field as a whole.

In June, Opera Theatre made a public statement in support of the company's BIPOC (Black, Indigenous, and People of Color) colleagues, artists, and communities:

*"...we stand with you and we will use our voice to amplify yours. Allyship is not an identity – it is an action, requiring the work of constant growth and improvement. We commit ourselves to that work today and always. We promise to listen, to educate ourselves, and to change so that we help create a world that is equitable, just, and safe for all. And we encourage you, our community, to hold us accountable now and in the future..." **

Since making this statement, one of the major steps towards continuing to advance equity at Opera Theatre has been to gather a working group of board and staff members to complete a **thorough audit and assessment of the company's EDI** (Equity, Diversity, and Inclusion) practices. This ongoing audit is looking across all levels of the company to study, assess, and develop a comprehensive report detailing broad recommendations for advancing diversity, equity, and inclusion at Opera Theatre.

Additionally, Opera Theatre has shifted the use of some Professional Development funds towards a staff discussion group fostering learning and robust conversation on these issues.

In September 2020, Opera Theatre announced two new initiatives to further the company's commitment to equity, diversity, and inclusion, both onstage and in administration. The **Clayco Future Leaders Fellowship** will cultivate future leaders in arts administration who identify as BIPOC, backgrounds that are historically underrepresented in opera. Opera Theatre also announced the creation of the **Voices Fund: A Path for Empathy, Dialogue, and Change**. This new fund aims to amplify voices in St. Louis and beyond by supporting projects that create dialogue with the diverse voices and concerns of our region.

We are encouraged by the momentum of these first steps in an ongoing journey, and are committed to continuing this work in the months and years ahead.

**The company's full statement can be found online at www.opera-stl.org/beyond-the-stage.*

Promotions and Hiring of Seasonal Staff

Opera Theatre is proud of its seasonal training programs, and the learning and experience they provide for future professionals in our field - from the Administrative Intern Program, to the Emerson Behind the Curtain program and beyond. In 2020, Opera Theatre offered full-time annual staff positions to three individuals who had previously served the company in this seasonal capacity.

Maggy Bort – *Production & Operations Personnel Manager*

Maggy previously served Opera Theatre on a seasonal basis as House Manager, a position she held for the past two seasons, after being promoted from Assistant House Manager. She began as Production and Operations Personnel Manager in September 2019.

Morgan Fisher – *Education & Engagement Coordinator*

Morgan served Opera Theatre in several production roles prior to starting her work as Education & Engagement Coordinator in December 2019. These included the Wardrobe Run Crew (2014-2016), Assistant Head of Wardrobe (2017-2018), and Costume Assistant (2019). She was also a member of the Emerson Behind the Curtain program and a recipient of the Browning Technical Fellowship.

Christopher Hauser – *Volunteer Coordinator*

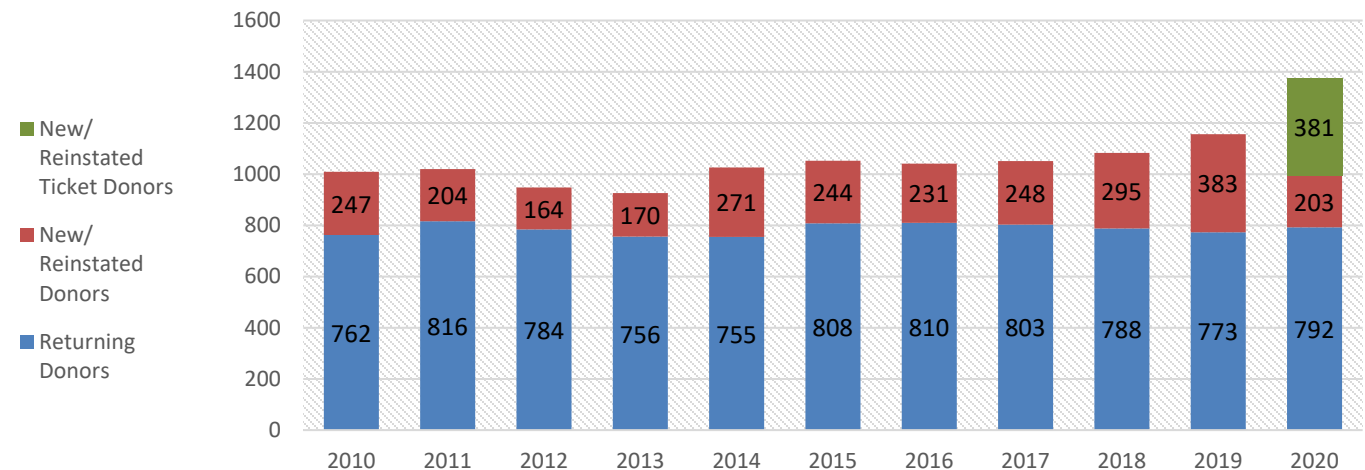
During the 2019 season, Chris served as Opera Theatre's Patron Relations Intern and then was invited to continue as the Administration Assistant across the next months, prior to being hired as the Volunteer Coordinator in March 2020.

Priority Four: Capital Structure and Financial Strength

New and Reinstated Donors

Due to the cancellation of the 2020 festival season, Opera Theatre was given the unique opportunity to engage patrons as donors through the ticket refund process. In addition, since the implementation of the new “round-up” ticket purchase tool, which gives patrons the ability to make a small donation by rounding up their ticket price to the nearest \$10, Opera Theatre had seen a marked increase in new and reinstated donors (295 in 2018 up to 383 in 2019).

This year, Opera Theatre brought the total of new and reinstated donors to **584**, resulting in **\$225,960** of revenue from this segment of patrons.



% Total Returning	76%	80%	83%	82%	74%	77%	78%	75%	73%	67%	58%
% Total New/Reinstated	24%	20%	17%	18%	26%	23%	22%	24%	27%	33%	42%
% Membership Renewal	74%	81%	77%	80%	82%	79%	81%	80%	79%	78%	80%

Support for The Voices Fund



The *Voices Fund: A Path for Empathy, Dialogue, and Change* was created to amplify voices in St. Louis and beyond by supporting projects that create dialogue with the diverse voices and concerns of our region. The fund was made possible through the reallocation of the generous gifts from what would have been Opera Theatre’s Spring 2020 Gala.

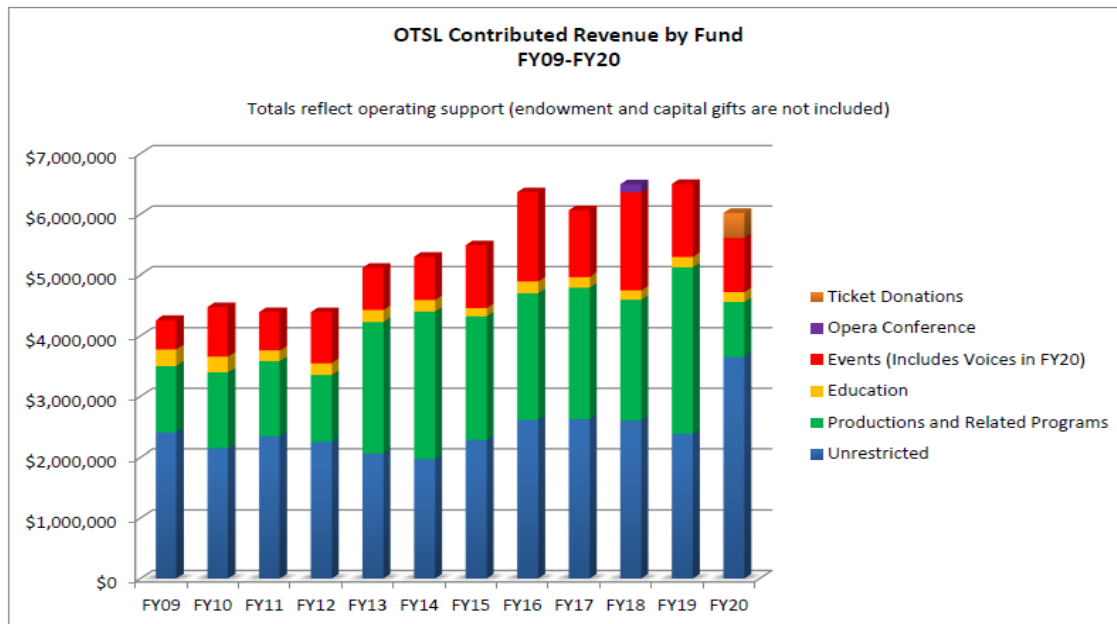
\$827,687

of funds raised for the Spring Gala have been reallocated to the
Voices Fund: A Path for Empathy, Dialogue, and Change

Contributed Operating Revenue (FY20 unaudited)

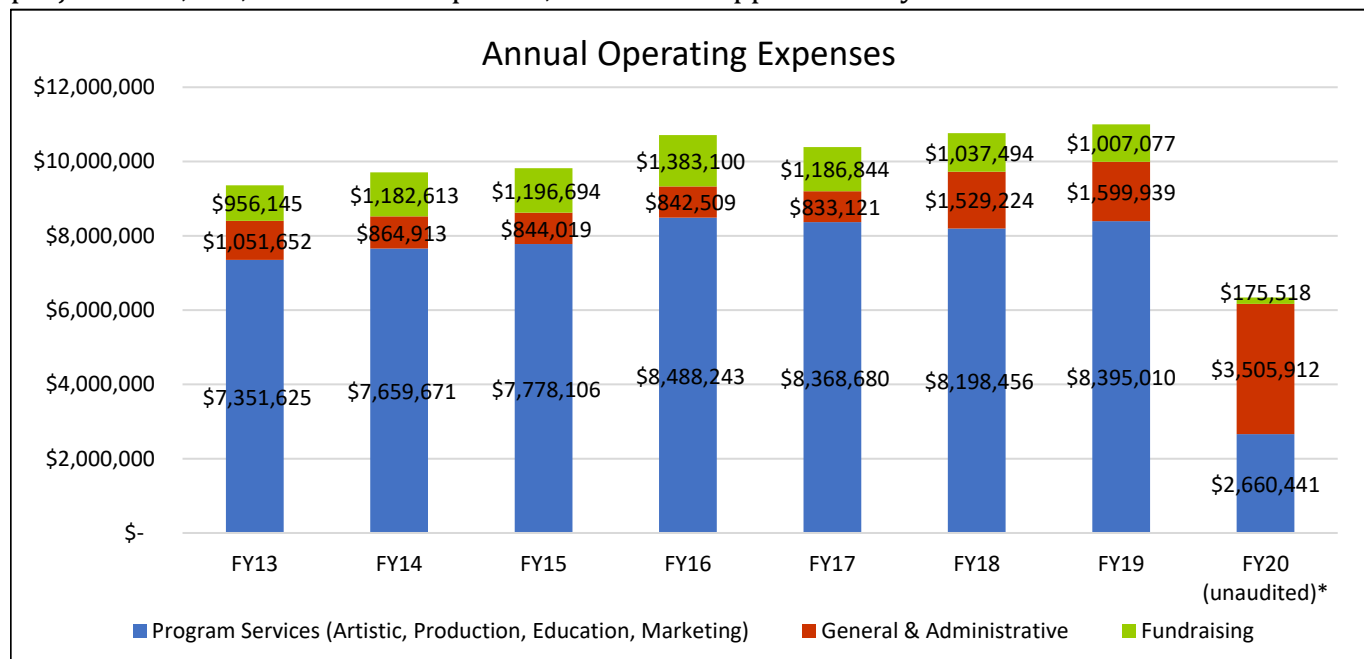
Despite the season cancellation and ongoing pandemic, Opera Theatre raised 97% of the originally budgeted FY20 contributed revenue goal.

As is to be expected, support designated for productions and related programs decreased in FY20, as most gifts were converted to unrestricted operating support following the season cancellation. As previously shared, \$827,687 in support for the 2020 Spring Gala (reflected below as Events) was redirected to the new Voices Fund to support programs in FY21 and beyond.



Annual Operating Expenses (FY20 unaudited)

Due to the season cancellation, FY20 annual operating expenses were significantly reduced, with a projected \$6,341,871 in FY20 expenses, down from approximately \$11 million in FY19.



*FY20 operating expenses are currently calculated using projected, unaudited, and unallocated numbers.

**FY20 General & Administrative expenses currently include all unallocated staff salaries and benefits.

Phyllis Brissenden Endowment Gift

Thanks to the extraordinary generosity of Phyllis Brissenden – a Life member of the Board, long-time subscriber, and friend, Opera Theatre more than doubled its endowment in FY2020. Opera Theatre announced the more than \$47 million bequest from Phyllis Brissenden in February 2020, and received 90% of her remarkable gift in August. The remainder of the gift will be received in the next few years, as her estate is closed.

\$43,707,895

in Endowment Funds received in
September 2020

(or approximately 90% of the total Brissenden Estate gift)

Building on Excellence Campaign

The Building on Excellence Campaign launched in 2012 with an original goal of \$11 million. Due to the success of the campaign and additional needs, the goal was increased to \$23 million.

In January 2020, that goal was exceeded!

Total Raised:

\$23,727,818

We are so grateful for the generosity of the
more than 1,500 donors
that supported the campaign!

Endowment

The OTSL invested endowment portfolio has a value of \$76.4 million as of September 30, 2020.

