



Opera Theatre of Saint Louis

Independent Auditor's Report and Financial Statements

September 30, 2025



Opera Theatre of Saint Louis
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Independent Auditor's Report

Board of Directors and Audit Committee
Opera Theatre of Saint Louis
St. Louis, Missouri

Opinion

We have audited the financial statements of Opera Theatre of Saint Louis (Opera Theatre), which comprise the statement of financial position as of September 30, 2025, and the related statements of activities, functional expenses and cash flows for the year then ended, and the related notes to the financial statements.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of Opera Theatre as of September 30, 2025, and the changes in its net assets and its cash flows for the year then ended in accordance with accounting principles generally accepted in the United States of America.

Basis for Opinion

We conducted our audit in accordance with auditing standards generally accepted in the United States of America (GAAS). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are required to be independent of Opera Theatre and to meet our other ethical responsibilities, in accordance with the relevant ethical requirements relating to our audit. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Responsibilities of Management for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with accounting principles generally accepted in the United States of America, and for the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is required to evaluate whether there are conditions or events, considered in the aggregate, that raise substantial doubt about Opera Theatre's ability to continue as a going concern within one year after the date that these financial statements are available to be issued.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not absolute assurance and therefore is not a guarantee that an audit conducted in accordance with GAAS will always detect a material misstatement when it exists. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control. Misstatements are considered material if there is a substantial likelihood that, individually or in the aggregate, they would influence the judgment made by a reasonable user based on the financial statements.

In performing an audit in accordance with GAAS, we:

- Exercise professional judgment and maintain professional skepticism throughout the audit.
- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, and design and perform audit procedures responsive to those risks. Such procedures include examining, on a test basis, evidence regarding the amounts and disclosures in the financial statements.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of Opera Theatre's internal control. Accordingly, no such opinion is expressed.
- Evaluate the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluate the overall presentation of the financial statements.
- Conclude whether, in our judgment, there are conditions or events, considered in the aggregate, that raise substantial doubt about Opera Theatre's ability to continue as a going concern for a reasonable period of time.

We are required to communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit, significant audit findings, and certain internal control-related matters that we identified during the audit.

Report on Summarized Comparative Information

We have previously audited the September 30, 2024 financial statements, and we expressed an unmodified audit opinion on those audited financial statements in our report dated February 18, 2025. In our opinion, the summarized comparative information presented herein as of and for the year ended September 30, 2024, is consistent, in all material respects, with the audited financial statements from which it has been derived.

Forvis Mazars, LLP

**St. Louis, Missouri
February 17, 2026**

Opera Theatre of Saint Louis
Statement of Financial Position
September 30, 2025
(With Summarized Financial Information as of September 30, 2024)

	<u>2025</u>	<u>2024</u>
ASSETS		
Cash and cash equivalents	\$ 4,659,999	\$ 1,945,878
Investments	113,623,497	105,500,077
Contributions receivable, net	7,558,777	2,135,804
Note and other receivables	238,769	402,798
Beneficial interest in lead trust	197,464	261,582
Prepaid expenses	248,230	22,935
Earnest money	500,000	-
Right of use asset - operating lease	525,291	555,377
Facilities and equipment, net	3,594,376	3,192,341
Total Assets	<u>\$ 131,146,403</u>	<u>\$ 114,016,792</u>
LIABILITIES AND NET ASSETS		
Liabilities		
Accounts payable and accrued expenses	\$ 330,117	\$ 145,931
Box office liability	34,115	23,102
Deferred revenue	1,025,051	1,008,457
Annuities liability	13,154	17,998
Operating lease liability	625,478	655,101
Total Liabilities	2,027,915	1,850,589
Net Assets		
Without donor restrictions	4,771,151	5,367,343
With donor restrictions	124,347,337	106,798,860
Total Net Assets	<u>129,118,488</u>	<u>112,166,203</u>
Total Liabilities and Net Assets	<u>\$ 131,146,403</u>	<u>\$ 114,016,792</u>

Opera Theatre of Saint Louis
Statement of Activities
Year Ended September 30, 2025
(With Summarized Financial Information for the Year Ended September 30, 2024)

	2025			2024
	Without Donor Restrictions	With Donor Restrictions	Total	Total
Revenues and Support				
Support				
Grants, contributions and bequests	\$ 5,952,168	\$ 9,952,649	\$ 15,904,817	\$ 4,770,220
Revenues				
Performance admissions	1,232,381	-	1,232,381	1,360,575
Benefits	1,046,802	44,340	1,091,142	978,446
Program advertising	13,079	-	13,079	29,749
Rentals and other activities	393,926	125	394,051	401,154
Total Revenues and Support	8,638,356	9,997,114	18,635,470	7,540,144
Net assets released from restrictions	5,345,041	(5,345,041)	-	-
Total Revenues and Support	13,983,397	4,652,073	18,635,470	7,540,144
Expenses				
Program services				
Artistic	5,117,218	-	5,117,218	4,659,881
Production	3,729,218	-	3,729,218	4,013,373
Education	492,503	-	492,503	446,211
Marketing	1,212,091	-	1,212,091	1,357,207
Total program services	10,551,030	-	10,551,030	10,476,672
Support services				
General and administration	1,654,011	-	1,654,011	1,347,599
Fundraising	2,498,556	-	2,498,556	2,015,437
Total support services	4,152,567	-	4,152,567	3,363,036
Total Expenses	14,703,597	-	14,703,597	13,839,708
Change in Net Assets from Operating Activities	(720,200)	4,652,073	3,931,873	(6,299,564)
Non-Operating Revenue				
Investment return, net	124,008	12,896,404	13,020,412	20,257,055
Change in Net Assets	(596,192)	17,548,477	16,952,285	13,957,491
Net Assets, Beginning of Year	5,367,343	106,798,860	112,166,203	98,208,712
Net Assets, End of Year	\$ 4,771,151	\$ 124,347,337	\$ 129,118,488	\$ 112,166,203

Opera Theatre of Saint Louis
Statement of Functional Expenses
Year Ended September 30, 2025
(With Summarized Financial Information for the Year Ended September 30, 2024)

	2025							2024 Total
	Program Services				General and Administration	Fundraising	Total	
	Artistic	Production	Education	Marketing				
Personnel Expense								
Salaries and wages	\$ 2,261,385	\$ 2,168,878	\$ 313,775	\$ 524,742	\$ 543,204	\$ 1,186,784	\$ 6,998,768	\$ 6,606,366
Employee benefits and payroll taxes	258,714	453,322	45,063	82,851	65,351	162,615	1,067,916	1,008,002
Total Personnel Expense	2,520,099	2,622,200	358,838	607,593	608,555	1,349,399	8,066,684	7,614,368
Operating Expense								
Promotional and development	67,080	111,105	68,869	341,685	115,843	499,993	1,204,575	1,136,190
Orchestra	1,206,372	762	-	-	-	-	1,207,134	1,161,212
Professional services	84,514	40,214	11,815	94,033	375,554	278,149	884,279	589,683
Travel and housing	506,484	226,144	23,199	13,444	29,309	15,304	813,884	895,070
Office, theater and other rentals	110,528	203,731	10,362	7,840	224,722	75,031	632,214	667,392
Depreciation	60,355	4,899	5,291	7,054	185,934	58,983	322,516	307,026
Scenery and stage properties	-	244,409	715	51,173	-	26,065	322,362	329,009
Costumes	-	218,813	-	-	58	-	218,871	213,524
Royalties, commissions and translations	424,186	-	-	-	-	300	424,486	136,204
Postage and supplies	17,593	28,742	4,862	28,130	18,141	25,742	123,210	211,440
Telephone	31,641	6,105	2,189	47,820	25,701	72,719	186,175	34,755
Insurance	50,595	5,107	4,435	5,914	49,774	49,445	165,270	190,852
Other	37,771	16,987	1,928	7,405	20,420	47,426	131,937	352,983
Total Operating Expense	2,597,119	1,107,018	133,665	604,498	1,045,456	1,149,157	6,636,913	6,225,340
Total Expense	\$ 5,117,218	\$ 3,729,218	\$ 492,503	\$ 1,212,091	\$ 1,654,011	\$ 2,498,556	\$ 14,703,597	\$ 13,839,708

Opera Theatre of Saint Louis
Statement of Cash Flows
Year Ended September 30, 2025
(With Summarized Financial Information for the Year Ended September 30, 2024)

	<u>2025</u>	<u>2024</u>
Operating Activities		
Change in net assets	\$ 16,952,285	\$ 13,957,491
Items not requiring (providing) cash		
Depreciation	322,516	307,026
Net realized and unrealized gains on investments	(10,282,144)	(16,401,908)
Noncash operating lease expense	30,086	29,734
Contributions restricted for investment in endowment and long-lived assets	(10,182,701)	-
Changes in		
Note and other receivables	164,029	27,588
Prepaid expenses	(225,295)	273,786
Contributions receivables and beneficial interest in lead trust	241,145	585,989
Accounts payable, accrued expenses and box office liability	195,199	(264,114)
Operating lease liabilities	(29,623)	(28,534)
Deferred revenue	16,594	503,110
Net Cash Used in Operating Activities	<u>(2,797,909)</u>	<u>(1,009,832)</u>
Investing Activities		
Purchase of facilities and equipment	(724,551)	(198,965)
Payment of earnest money	(500,000)	-
Purchase of investments	(44,087,009)	(4,940,085)
Proceeds from disposition of investments	46,100,914	5,885,309
Net Cash Provided by Investing Activities	<u>789,354</u>	<u>746,259</u>
Financing Activities		
Proceeds from contributions restricted for investments in endowment and long-lived assets	4,582,701	187,000
Payments on annuities payable	(4,844)	(4,845)
Net Cash Provided by Financing Activities	<u>4,577,857</u>	<u>182,155</u>
Increase (Decrease) in Cash and Cash Equivalents	2,569,302	(81,418)
Cash and Cash Equivalents, Beginning of Year	<u>3,283,392</u>	<u>3,364,810</u>
Cash and Cash Equivalents, End of Year	<u>\$ 5,852,694</u>	<u>\$ 3,283,392</u>

Opera Theatre of Saint Louis
Statement of Cash Flows
Year Ended September 30, 2025
(With Summarized Financial Information for the Year Ended September 30, 2024) (Continued)

The following table provides a reconciliation of cash and cash equivalents reported within the statement of financial position to the statement of cash flows:

	<u>2025</u>	<u>2024</u>
Cash and cash equivalents	\$ 4,659,999	\$ 1,945,878
Cash and cash equivalents held in investments	<u>1,192,695</u>	<u>1,337,514</u>
Total Cash and Cash Equivalents Shown in the Statement of Cash Flows	<u><u>\$ 5,852,694</u></u>	<u><u>\$ 3,283,392</u></u>

Note 1. Nature of Operations and Summary of Significant Accounting Policies

Nature of Operations

Opera Theatre of Saint Louis (the “Opera Theatre”) is a not-for-profit organization whose mission is to communicate the richness and power of live opera and music theatre to audiences of all ages and backgrounds and build passionate support and appreciation for opera. Opera Theatre’s principal activities include conducting a scheduled season of performances at the Loretto-Hilton Center on the campus of Webster University, producing special performances at various locations and presenting touring and education programs. Opera Theatre’s revenues and other support are derived principally from contributions and performance admissions.

Prior Year Comparative Totals

The financial statements include certain prior year summarized comparative information in total, but not by net asset class. Such information does not include sufficient detail to constitute a complete presentation in conformity with accounting principles generally accepted in the United States of America. Accordingly, such information should be read in conjunction with Opera Theatre’s 2024 financial statements from which the information was derived.

Use of Estimates

The preparation of financial statements in conformity with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues, expenses, gains, losses and other changes in net assets during the reporting period. Actual results could differ from those estimates.

Cash and Cash Equivalents

Opera Theatre considers all liquid investments with original maturities of three months or less to be cash equivalents. Uninvested cash and cash equivalents included in investments accounts for donor designated and board designated endowment accounts are not considered to be cash and cash equivalents on the balance sheet. At September 30, 2025, cash equivalents consisted primarily of funds held in standard deposit zero balance account arrangements.

At September 30, 2025, Opera Theatre’s cash accounts exceeded federally insured limits by approximately \$4,479,000.

Investments

Opera Theatre measures securities at fair value. Investments in life insurance policies are carried at net cash surrender value. Changes in cash surrender value (realized and unrealized) are recorded in the statement of activities.

Net Investment Return

Investment return, includes dividend, interest and other investment income; realized and unrealized gains and losses on investments carried at fair value; and realized gains and losses on other investments, less external investment expenses. Gains and losses on the sale of securities are recorded on the trade date and are determined using the specific identification method.

Investment return that is initially restricted by donor stipulation and for which the restriction will be satisfied in the same year is included in net assets without donor restrictions. Other investment return is reflected in the statements of activities with or without donor restrictions based upon the existence and nature of any donor or legally imposed restrictions.

**Opera Theatre of Saint Louis
Notes to Financial Statements
September 30, 2025**

Opera Theatre maintains pooled investment accounts for its endowments. Investment income and realized and unrealized gains and losses from securities in the pooled investment accounts are allocated monthly to the individual endowments based on the relationship of the fair value of the interest of each endowment to the total fair value of the pooled investments accounts, as adjusted for additions to or deductions from those accounts.

Facilities and Equipment

Facilities and equipment are stated at cost less accumulated depreciation. Depreciation is charged to expense on a straight-line basis over the estimated useful life of each asset.

The estimated useful lives for each major depreciable classification of facilities and equipment are as follows:

Equipment, furniture and fixtures	3 - 35 years
Theatre building improvements and equipment	3 - 10 years
Whitaker Opera Warehouse	35 years
Sally S. Levy Opera Center	5 - 35 years
Performance equipment and other	3 - 10 years

Long-Lived Asset Impairment

Opera Theatre evaluates the recoverability of the carrying value of long-lived assets whenever events or circumstances indicate the carrying amount may not be recoverable. If a long-lived asset is tested for recoverability and the undiscounted estimated future cash flows expected to result from the use and eventual disposition of the asset is less than the carrying amount of the asset, the asset cost is adjusted to fair value and an impairment loss is recognized as the amount by which the carrying amount of a long-lived asset exceeds its fair value. No asset impairment was recognized during the year ended September 30, 2025.

Leases

Opera Theatre determines if an arrangement is a lease or contains a lease at inception. Leases result in the recognition of right of use (ROU) assets and lease liabilities on the statement of financial position. ROU assets represent the right to use an underlying asset for the lease term, and lease liabilities represent the obligation to make lease payments arising from the lease, measured on a discounted basis. Opera Theatre determines lease classification as operating or finance at the lease commencement date. Opera Theatre combines lease and nonlease components, such as maintenance costs, and accounts for them in a single lease component in calculating the ROU assets and lease liabilities.

At lease commencement, the lease liability is measured at the present value of the lease payments over the lease term. The ROU asset equals the lease liability adjusted for any initial direct costs, prepaid or deferred rent, and lease incentives. Opera Theatre has made a policy election to use a risk-free rate (the rate of a zero-coupon U.S. Treasury instrument) for the initial and subsequent measurement of all lease liabilities. The risk-free rate is determined using a period comparable with the lease term.

The lease term may include options to extend or to terminate the lease that Opera Theatre is reasonably certain to exercise. Lease expense is generally recognized on a straight-line basis over the lease term.

Opera Theatre has elected not to record leases with an initial term of 12 months or less on the statement of financial position. Lease expense on such leases is recognized on a straight-line basis over the lease term.

**Opera Theatre of Saint Louis
Notes to Financial Statements
September 30, 2025**

Net Assets

Net assets, revenues, gains and losses are classified based on the existence or absence of donor or grantor restrictions.

Net assets without donor restrictions are available for use in general operations and not subject to donor or certain grantor restrictions. The governing board has designated from net assets without donor or certain grantor restrictions net assets for general operations and board-designated endowment.

Net assets with donor restrictions are subject to donor or certain grantor restrictions. Some restrictions are temporary in nature, such as those that will be met by the passage of time or other events specified by the donor. Other restrictions are perpetual in nature, where the donor or grantor stipulates that resources be maintained in perpetuity. Changes in donor restriction represent requests from donors to modify the purpose of a gift received or promise to give subsequent from the time the original gift or promise was made and recorded within the statement of activities.

Contributions and Bequests

Contributions are provided to Opera Theatre either with or without restrictions placed on the gift by the donor. Revenues and net assets are separately reported to reflect the nature of those gifts – with or without donor restrictions. The value recorded for each contribution is recognized as follows:

<u>Nature of the Gift</u>	<u>Value Recognized</u>
<i>Conditional gifts, with or without restriction</i>	
Gifts that depend on Opera Theatre overcoming a donor imposed barrier to be entitled to the funds	Not recognized until the gift becomes unconditional, <i>i.e.</i> , the donor imposed barrier is met
<i>Unconditional gifts including bequests in liquidation, with or without restriction</i>	
Received at date of gift – cash and other assets	Fair value
Received at date of gift – facilities, equipment, and long-lived assets	Estimated fair value
Expected to be collected within one year	Net realizable value
Collected in future years	Initially reported at fair value determined using the discounted present value of estimated future cash flows technique

In addition to the amount initially recognized, revenue for unconditional gifts to be collected in future years is also recognized each year as the present-value discount is amortized using the level-yield method. Bequests still pending liquidation have a 5% reserve on the estimates provided by third parties.

When a donor stipulated time restriction ends or purpose restriction is accomplished, net assets with donor restrictions are reclassified to net assets without donor restrictions and reported in the statements of activities as net assets released from restrictions. Absent explicit donor stipulations for the period of time that long-lived assets must be held, expirations of restrictions for gifts of land, buildings, equipment, and other long-lived assets are reported when those assets are placed in service.

Gifts and investment income having donor stipulations which are satisfied in the period the gift is received are recorded as revenue and net assets without donor restrictions.

**Opera Theatre of Saint Louis
Notes to Financial Statements
September 30, 2025**

Conditional contributions having donor stipulations which are satisfied in the period the gift is received are recorded as revenue and net assets without donor restrictions.

Working Capital Reserve

Opera Theatre maintains a donor restricted working capital reserve account. According to the terms of the gift agreement, \$1,640,034 is to be used as an internal working capital line of credit. Opera Theatre has the right to transfer the annual earnings derived from the reserve into endowment. Any borrowings from the reserve's corpus must be repaid fully in cash and the reserve must be fully funded for at least 30 consecutive days at some point during every fiscal year. Borrowings from the working capital reserve totaled \$1,590,554 as of September 30, 2025.

Contributed Services

Contributions of services are recognized as revenue at their estimated fair value only when the services received create or enhance nonfinancial assets or require specialized skills possessed by the individuals providing the service and the service would typically need to be purchased if not donated.

In addition, a number of volunteers have contributed time to Opera Theatre. However, such donated services have not been recorded in the financial statements as they do not meet the requirements for recognition.

Contributed Nonfinancial Assets

In addition to receiving cash contributions, Opera Theatre receives contributions of nonfinancial assets from time to time including rental space and other items from various donors. It is the policy of Opera Theatre to record the estimated fair value of certain nonfinancial asset donations as an expense in its financial statements and similarly increase contribution revenue by a like amount. For the year ended September 30, 2025, no contributed nonfinancial assets were received.

Deferred Revenue

Revenue from future period performance admissions is deferred and recognized over the periods to which the admissions relate. Deferred revenue is comprised of ticket sales, program ads, benefit events, or production rentals for which services or events have not yet been performed. These unearned revenues are deferred and recognized as events or services are performed or costs are incurred. Additionally, deferred revenue includes contributions for which Opera Theatre has not met donor imposed barriers to be entitled to the funds.

Employee Retention Credit (ERC) Program

On December 27, 2020, President Trump signed into law the *Consolidated Appropriations Act*, which amended rules for the ERC originally created under the CARES Act to encourage companies to retain employees during the pandemic. In addition, on March 11, 2021, President Biden signed into law the *American Rescue Plan Act* (ARPA), which extended the ERC through September 30, 2021. During 2021, Opera Theatre evaluated its eligibility for this credit and recognized \$468,316 of employee retention payroll tax credits which were outstanding as of September 30, 2021. In 2022, Opera Theatre received a portion of the refunds. During 2025, Opera Theatre received the remaining \$233,783 portion of the refunds along with \$81,841 related to adjustments and interest which is reflected in rentals and other activities revenues in the statement of activities.

Income Taxes

Opera Theatre is exempt from income taxes under Section 501 of the Internal Revenue Code and a similar provision of state law. However, Opera Theatre is subject to federal income tax on any unrelated business taxable income. Opera Theatre files returns in the U.S. federal jurisdiction.

Functional Allocation of Expenses

The costs of supporting the various programs and other activities have been summarized on a functional basis in the statement of activities. The statement of functional expenses presents the natural classification detail of expenses by function. Certain costs have been allocated among the program, general and administrative and fundraising categories based on time and expense studies and other methods.

Revisions

Certain revisions have been made to the endowment net assets, beginning of year, for the endowment footnote (Note 9) to conform to the September 30, 2025 presentation. These revisions did not have a significant impact on the financial statement line items impacted.

Subsequent Events

Subsequent to year-end, in December 2025, Opera Theatre entered into a purchase agreement for property with a total purchase price of approximately \$15.6 million. Opera Theatre paid the purchase price in full upon execution of the agreement using primarily contributions received from donors.

Also in December 2025, Opera Theatre received a conditional promise to give from a related party. This eight-figure promise to give is subject to certain milestone barriers related to the purchase and construction of the new property and Bold Vision campaign. Accordingly, the conditional promise to give will not be recognized in the accompanying financial statements until such barriers are substantially met.

Additionally, Opera Theatre received a \$10,000,000 conditional promise to give from a Foundation in support of the Bold Vision campaign. The pledge includes provisions which represent donor-imposed barriers, and the pledge will not be recognized in the accompanying financial statements until such barriers have been substantially met.

Subsequent to year-end and prior to the date these financial statements were available to be issued, Opera Theatre received unconditional contribution revenue related to the Bold Vision campaign totaling approximately \$29 million, a portion of which relates to the related party milestone promise to give disclosed above. No portion of the \$29 million relates to the unrelated party conditional gift disclosed above. The \$29 million received related to new unconditional promises to give made and signed after year-end which Opera Theatre has recognized as contribution revenue in the year ending September 30, 2026.

Subsequent events have been evaluated through February 17, 2026, which is the date the financial statements were available to be issued.

Note 2. Disclosures About Fair Value of Assets

Fair value is the price that would be received to sell an asset in an orderly transaction between market participants at the measurement date. Fair value measurements must maximize the use of observable inputs and minimize the use of unobservable inputs. There is a hierarchy of three levels of inputs that may be used to measure fair value:

- Level 1** Quoted prices in active markets for identical assets
- Level 2** Observable inputs other than Level 1 prices, such as quoted prices for similar assets; quoted prices in active markets that are not active; or other inputs that are observable or can be corroborated by observable market data for substantially the full term of the assets
- Level 3** Unobservable inputs supported by little or no market activity and are significant to the fair value of the assets

Opera Theatre of Saint Louis
Notes to Financial Statements
September 30, 2025

Recurring Measurements

The following table presents the fair value measurements of assets recognized in the accompanying statement of financial position measured at fair value on a recurring basis and the level within the fair value hierarchy in which the fair value measurements fall at September 30, 2025:

	Total	Fair Value Measurements Using		
		Quoted Prices in Active Markets for Identical Assets (Level 1)	Significant Other Observable Inputs (Level 2)	Significant Unobservable Inputs (Level 3)
Money market	\$ 1,192,695	\$ 1,192,695	\$ -	\$ -
Mutual funds				
Large cap	39,675,113	39,675,113	-	-
Mid/small cap	7,989,501	7,989,501	-	-
International	31,818,459	31,818,459	-	-
Fixed income	17,771	17,771	-	-
Government obligations				
U.S. Treasury securities	17,759,584	17,759,584	-	-
Agency securities	45,932	45,932	-	-
Municipal securities	3,761,064	-	3,761,064	-
Corporate debt securities	5,760,062	-	5,760,062	-
MBS/ABS	3,197,513	-	3,197,513	-
Certificates of deposit	2,108,656	-	2,108,656	-
Total Investments Held at Fair Value	113,326,350	\$ 98,499,055	\$ 14,827,295	\$ -
Investment not held at fair value				
Net cash surrender value of life insurance	297,147			
Total Investments	\$ 113,623,497			
Beneficial interest in lead trust	\$ 197,464	\$ -	\$ 197,464	\$ -

Following is a description of the valuation methodologies and inputs used for assets measured at fair value on a recurring basis and recognized in the accompanying statement of financial position, as well as the general classification of such instruments pursuant to the valuation hierarchy. There have been no significant changes in valuation techniques during the year ended September 30, 2025.

Investments

Where quoted market prices are available in an active market, investments are classified within Level 1 of the valuation hierarchy. If quoted market prices are not available, then fair values are estimated by using quoted prices of investments with similar characteristics or independent asset pricing services and pricing models, the inputs of which are market-based or independently sourced market parameters, including, but not limited to, yield curves, interest rates, volatilities, prepayments, defaults, cumulative loss projections and cash flows. Such investments are classified in Level 2 of the valuation hierarchy. In certain cases where Level 1 or Level 2 inputs are not available, investments are classified within Level 3 of the hierarchy. There were no Level 3 investments as of September 30, 2025.

Opera Theatre of Saint Louis
Notes to Financial Statements
September 30, 2025

Beneficial Interest in Trust

Fair value is estimated using a forward-looking interest rate and discounted cash flows that can be corroborated by observable market data and, therefore, is classified within Level 2 of the valuation hierarchy.

Note 3. Contributions Receivable

Contributions receivable at September 30, 2025, consisted of the following:

	<u>Without Donor Restrictions</u>	<u>With Donor Restrictions</u>	<u>Total</u>
Due within one year	\$ 729,396	\$ 4,741,940	\$ 5,471,336
Due in one to five years	-	2,545,000	2,545,000
Due in more than five years	-	200,000	200,000
	<u>\$ 729,396</u>	<u>\$ 7,486,940</u>	8,216,336
Less			
Allowance for uncollectible contributions			(401,836)
Unamortized discount			<u>(255,723)</u>
			<u>\$ 7,558,777</u>

Discount rates ranged from 3.61% to 3.93%.

Note 4. Facilities and Equipment

Facilities and equipment at September 30, 2025, consists of:

Equipment, furniture and fixtures	\$ 815,182
Theatre building improvements and equipment	1,276,890
Whitaker Opera Warehouse	796,687
Sally S. Levy Opera Center	5,017,320
Performance equipment and other	340,059
Construction in progress	<u>696,395</u>
	8,942,533
Less accumulated depreciation	<u>5,348,157</u>
	<u>\$ 3,594,376</u>

Property Option Contract

In 2025, in accordance with the strategic plan previously approved by the Board of Directors, Opera Theatre entered into an option agreement for the potential purchase of property intended to support future facility needs. Under the terms of the agreement, Opera Theatre paid \$500,000 in earnest money, which was recorded as a deposit on the statement of financial position.

Bold Vision Campaign and Related Expenditures

Also in response to the Board-adopted strategic plan, Opera Theatre continued its Bold Vision campaign, a comprehensive fundraising initiative intended to support the future property purchase as well as related long-term capital facility and endowment objectives. Costs incurred in connection with exploratory work for potential facilities were evaluated for capitalization in accordance with U.S. GAAP:

- Capitalized costs include expenditures directly attributable to specific facility planning or development activities that met capitalization criteria.
- Non-capitalizable exploratory costs, including preliminary evaluations and administrative activities, were expensed as general and administrative expenses in the statement of activities.

Subsequent Event

As discussed in Note 1, in December 2025, Opera Theatre completed the purchase of the property. At closing, the purchase price was reduced by the \$500,000 earnest money deposit, which was applied to the acquisition cost.

Note 5. Beneficial Interest in Lead Trust

Opera Theatre is an annuitant under a charitable lead trust administered by an outside party. Under the terms of the trust, Opera Theatre has the irrevocable right to receive a fixed amount quarterly through March 2029. The estimated value of the expected future cash flows is \$197,464 as of September 30, 2025, of which \$62,020 is expected within the next year.

Note 6. Annuities Payable

Opera Theatre has been the recipient of two gift annuities which require future payments to the donor or their named beneficiaries. The assets received from the donor are recorded at fair value and are included in investments on the statement of financial position. Opera Theatre has recorded a liability at September 30, 2025, of \$13,154 which represents the present value of the future annuity obligations.

Note 7. Line of Credit

Opera Theatre has a \$2,000,000 revolving bank line of credit that expires in May 2026. At September 30, 2025, there were no borrowings against this line. The line is collateralized by the Opera Theatre's investments. Interest varies with the Prime Rate and is payable monthly.

As of September 30, 2025, \$1,063,267 of total cash and investments was pledged as collateral against Opera Theatre's line of credit agreement.

Opera Theatre of Saint Louis
Notes to Financial Statements
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Note 8. Net Assets

Net Assets with Donor Restrictions

Net assets with donor restrictions at September 30, 2025, are restricted for the following purposes or periods:

Purpose restricted	
Professional Development	\$ 4,926,806
Education/Outreach	660,165
Master Artists/Artisans	1,728,736
Purchases of equipment and operations of the Sally S. Levy Opera Center	3,218,725
Subsequent Productions	1,346,094
Main Season Performance/Production	1,991,490
Bold Vision Campaign	8,430,011
General Operations (Endowment)	20,770,643
For periods after September 30, 2025	142,502
Investment in perpetuity, the income of which is expendable to support the following programs	
Professional Development	10,264,929
Education/Outreach	1,567,083
Master Artists/Artisans	809,281
Commissions/Second Productions	4,074,726
Working Capital Reserve	1,640,034
Any activity of the Opera Theatre	62,776,112
	<u>\$ 124,347,337</u>

Net Assets Without Donor Restrictions

Net assets without donor restrictions at September 30, 2025, have been designated for the following purposes:

Undesignated	\$ 123,948
Designated by Board for general operations, capital and other	250,313
Designated by Board for endowment	4,396,890
	<u>\$ 4,771,151</u>

Opera Theatre of Saint Louis
Notes to Financial Statements
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Net Assets Released From Restrictions

Net assets were released from donor restrictions by incurring expenses satisfying the restricted purposes or by occurrence of other events specified by donors.

Purpose restrictions accomplished	
Professional Development	\$ 551,784
Education/Outreach	82,869
Master Artist/Artisans	94,417
Purchases of Equipment/ Operations of Sally Levy Center	160,388
Subsequent Productions	161,428
Main Season Performance	934,000
General Operations (Endowment)	<u>3,181,947</u>
	5,166,833
Time restrictions expired	<u>178,208</u>
	<u>\$ 5,345,041</u>

Note 9. Endowment

Opera Theatre's governing body is subject to the State of Missouri Prudent Management of Institutional Funds Act (UPMIFA). As a result, Opera Theatre classifies amounts in its donor-restricted endowment funds as net assets with donor restrictions because those net assets are time restricted until the governing body appropriates such amounts for expenditures. Most of those net assets also are subject to purpose restrictions that must be met before being reclassified as net assets without donor restrictions.

Additionally, in accordance with UPMIFA, Opera Theatre considers the following factors in making a determination to appropriate or accumulate donor-restricted endowment funds:

1. Duration and preservation of the fund
2. Purposes of Opera Theatre and the fund
3. General economic conditions
4. Possible effect of inflation and deflation
5. Expected total return from investment income and appreciation or depreciation of investments
6. Other resources of Opera Theatre
7. Investment policies of Opera Theatre

Opera Theatre's endowment consists of approximately 15 individual funds established for a variety of purposes. The endowment includes both donor-restricted endowment funds and funds designated by the governing body to function as endowments (board-designated endowment funds). As required by accounting principles generally accepted in the United States of America (GAAP), net assets associated with endowment funds, including board-designated endowment funds, are classified and reported based on the existence or absence of donor-imposed restrictions. Opera Theatre's endowment consists mainly of investments, cash, and receivables.

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The composition of net assets by type of endowment fund at September 30, 2025, was:

	<u>Without Donor Restrictions</u>	<u>With Donor Restrictions</u>	<u>Total</u>
Board-designated endowment funds	\$ 4,396,890	\$ -	\$ 4,396,890
Donor-restricted endowment funds			
Original donor-restricted gift amount and amounts required to be maintained in perpetuity by donor	-	81,132,165	81,132,165
Accumulated investment gains	-	33,951,199	33,951,199
Total endowment funds	<u>\$ 4,396,890</u>	<u>\$ 115,083,364</u>	<u>\$ 119,480,254</u>

Change in endowment net assets for the year ended September 30, 2025, was:

	<u>Without Donor Restrictions</u>	<u>With Donor Restrictions</u>	<u>Total</u>
Endowment net assets, beginning of year	\$ 3,754,698	\$ 104,895,150	\$ 108,649,848
Investment return, net	91,982	12,896,404	12,988,386
Contributions	1,012,899	1,358,009	2,370,908
Appropriation of endowment assets for expenditure	<u>(462,689)</u>	<u>(4,066,199)</u>	<u>(4,528,888)</u>
Endowment net assets, end of year	<u>\$ 4,396,890</u>	<u>\$ 115,083,364</u>	<u>\$ 119,480,254</u>

Investment and Spending Policies

Opera Theatre has adopted investment and spending policies for endowment assets that attempt to provide a predictable stream of funding to programs and other items supported by its endowment while seeking to maintain the purchasing power of the endowment. Endowment assets include those assets of donor-restricted endowment funds Opera Theatre must hold in perpetuity or for donor-specified periods, as well as those of board-designated endowment funds. The primary investment objective for these funds is to maximize total return through a diversified investment strategy to achieve a long-term, annualized rate of return that meets or exceeds the Endowment Spending Rate, net of the rate of inflation and net of all fees. Fees include investment management, legal, accounting, administrative, and other expenditures that Opera Theatre deems necessary for good stewardship of the endowment. The endowment is to be invested using a long-term, perpetual time horizon. Under Opera Theatre's policies, endowment assets are invested in a manner that is intended to produce results that exceed a target portfolio composed of 30% of the Russell 3000 Index for U.S. Market Equity, 4% of the Russell 1000 Value Index for U.S. Large-Cap Value, 5% of the Russell 2000 Value Index for U.S. Small-Cap Value. For international equities, 14.5% of the MSCI World ex USA Index (net div) for International Market Equity, 5% of the MSCI World ex Small Cap Value Index (net div) for International Small Value and 6.5% of the MSCI Emerging Markets Index (net div) for Emerging Market Equity. For Fixed Income, 24.5% of Barclay's U.S. Agency Bond Index for Nominal Bonds, 10% of Barclay's U.S. TIPS Index 1-10 Years for Inflation Protected Bonds and 0.5% of ICE BofA U.S. 3-month Treasury Bill Index for cash.

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To satisfy its long-term rate of return objectives, Opera Theatre relies on a total return strategy in which investment returns are achieved through both current yield (investment income such as dividends and interest) and capital appreciation (both realized and unrealized). Opera Theatre targets a diversified asset allocation that places a greater emphasis on equity-based investments to achieve its long-term return objectives within prudent risk constraints.

During 2024, Opera Theatre's governance approved a one year spending rate of 4.60% of the past 12 quarter market value average of the endowment investment accounts for fiscal year 2025. In addition, spending from endowed, quasi-endowed and accounts being treated like endowed funds is subject to Opera Theatre's endowment spending rate which will be determined annually by the Board of Directors on the recommendation of the Investment Committee in consultation with the Finance Committee having considered Opera Theatre's budget needs and current capital market conditions. This rate seeks to balance current spending needs with the intent to grow these funds to account for inflation, after all fees to support future, inflation-adjusted spending. Spending may range from 0% to 5% of the 12-quarter moving average of each investment account subject to the Endowment Spending Rate.

Underwater Endowments

The governing body of Opera Theatre has interpreted UPMIFA as not requiring the maintenance of purchasing power of the original gift amount contributed to an endowment fund, unless a donor stipulates the contrary. As a result of this interpretation, when reviewing its donor-restricted endowment funds, Opera Theatre considers a fund to be underwater if the fair value of the fund is less than the sum of:

- a) the original value of initial and subsequent gift amounts donated to the fund
- b) any accumulations to the fund that are required to be maintained in perpetuity in accordance with the direction of the applicable donor gift instrument

Opera Theatre has interpreted UPMIFA to permit spending from underwater funds in accordance with the prudent measures required under the law. At September 30, 2025, no funds were underwater.

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Notes to Financial Statements
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Note 10. Liquidity and Availability

Financial assets available for general expenditure, that is, without donor or other restrictions limiting their use, within one year of September 30, 2025, comprise the following:

Total financial assets	\$ 126,278,506
Less donor imposed restrictions	
Restricted funds time or purpose, non-endowment	9,263,973
Endowment	<u>115,083,364</u>
Total donor imposed restrictions	124,347,337
Donor imposed contributions expected to be available for operations in the next year	<u>759,496</u>
Net financial assets after donor imposed restrictions	2,690,665
Amounts borrowed or permitted to be borrowed from the working capital reserve	1,590,554
Budgeted draw on endowment funds for use over the next 12 months	4,300,000
Less internal designations	
Board designated for general operations	250,313
Quasi-endowment	<u>4,396,890</u>
Financial assets available to meet cash needs for general expenditures within one year	<u><u>\$ 3,934,016</u></u>

Opera Theatre receives significant contributions restricted by donors and considers contributions restricted for programs which are ongoing, major and central to its annual operations to be available to meet cash needs for general expenditures. For the year ended September 30, 2025, contributions with donor restrictions of \$759,496 were included in the donor imposed restricted financial assets above, but are expected to be collected and available to meet cash needs for general expenditures within one year.

Opera Theatre's endowment funds consist of donor-restricted endowment and funds designated by the Board as endowment (quasi-endowment) as described in Note 9. Income from donor-restricted endowment is restricted for specific purposes, with the exception of the amounts available for general use. Donor-restricted endowment funds are not available for general expenditure.

The Board designated endowment is subject to a spending rate approved by governance annually as described in Note 9. Although Opera Theatre does not intend to spend from this Board designated endowment (other than amounts appropriated for general expenditure as part of the Board's annual budget approval and appropriation), these amounts could be made available with Board action.

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To help manage unanticipated liquidity needs, Opera Theatre has a line of credit as described in Note 7 in the amount of \$2,000,000, which it could draw upon. In addition, Opera Theatre has a working capital reserve of \$1,640,034 as described in Note 1 that is available to be used as an internal working capital line of credit. Borrowings from the working capital reserve totaled \$1,590,554 as of September 30, 2025, which is required to be paid back once per year, as mentioned in Note 1.

Opera Theatre manages its liquid resources by focusing on revenues from performance admissions and fundraising efforts to ensure the entity has adequate revenues and contributions to cover the programs.

Note 11. Revenue from Contracts with Customers

Revenue

Performance obligations are determined based on the nature of the goods or services provided by Opera Theatre in accordance with the contract. Revenue for performance obligations satisfied over time is recognized ratably over the opera season based on time elapsed. Opera Theatre believes this method provides a faithful depiction of the transfer of services over the term of the performance obligation based on the inputs needed to satisfy the obligation. Revenue for performance obligations satisfied at a point in time is generally recognized when services are provided to customers at a single point in time and Opera Theatre does not believe it is required to provide additional goods or services related to those services.

Opera Theatre has determined that the nature, amount, timing, and uncertainty of revenue and cash flows are affected by customer demand.

Contract Balances

The following table provides information about Opera Theatre’s deferred revenue from contracts with customers:

Deferred revenue, beginning of year	\$	1,008,457
Deferred revenue, end of year	\$	1,025,051

Performance Admissions

Revenue from contracts with customers for performance admissions is reported at the amount that reflects the consideration to which Opera Theatre expects to be entitled in exchange for admission into opera performances. These amounts are due from customers and do not include variable consideration.

Revenue is recognized as performance obligations are satisfied. For single ticket holders, this is at a point in time when the opera performance occurs. For a ticket package including multiple performances, this is recognized over time as respective performances occur. For the year ended September 30, 2025, Opera Theatre recognized revenue of \$786,332 from ticket packages with multiple performances and \$446,049 from single ticket sales.

Benefits

The portion of the benefits revenues that relates to the commensurate value the donor received in return is recognized when the related events are held and performance obligations are met. The transaction price is determined based on the value of direct benefits provided to donors, which was \$84,247 for the year ended September 30, 2025. All benefits revenue is recognized as of the point in time the event is held and benefits are provided to the donor, which is when the performance obligations are met. The portion of benefits revenue considered to be a contribution is recognized in accordance with Opera Theatre’s contribution revenue policies.

Program Advertising

Revenue from contracts with customers for program advertising is reported at the amount that reflects the consideration to which Opera Theatre expects to be entitled in exchange for providing advertisements. These amounts are due from customers and do not include variable consideration.

Revenue is recognized as performance obligations are satisfied, which is at a point in time and typically at the time the related media is published.

Rentals and Other Activities

Revenue from contracts with customers for rentals and other activities is reported at the amount that reflects the consideration to which Opera Theatre expects to be entitled in exchange for providing these various services. These amounts are due from customers and do not include variable consideration.

Revenue is recognized as performance obligations are satisfied, which is at a point in time upon completion of services.

Note 12. Defined Contribution Plan

Opera Theatre has a defined contribution 401(k) plan covering substantially all full-time employees who can contribute a percentage of their salaries subject to prescribed limitations. Opera Theatre may make discretionary matching and additional contributions to the Plan. During 2025, Opera Theatre contributed a total of \$115,658 to the plan.

Note 13. Significant Estimates and Concentrations

Accounting principles generally accepted in the United States of America require disclosure of certain significant estimates and current vulnerabilities due to certain concentrations. Estimates related to the valuation of contribution receivable are reflected in the footnote regarding contributions receivable and in the summary of significant accounting policies. The estimated useful life of facilities and equipment is also discussed in the summary of significant accounting policies. Those matters not discussed in other footnotes include the following:

Contributions

Approximately 45% of all contributions were received from one donor in 2025. Approximately 38% of all contributions were received from board members and their related entities.

Investments

Opera Theatre invests in various investment securities. Investment securities are exposed to various risks such as interest rate, market, and credit risks. Due to the level of risk associated with certain investment securities, it is at least reasonably possible that changes in the values of investment securities will occur in the near term and that such changes could materially affect the investment amounts reported in the statement of financial position.

Contributions Receivable

Approximately 57% of gross contributions receivable as of September 30, 2025, are due from board members and their related entities.

Note 14. Commitments

Opera Theatre routinely enters into employment contracts with certain key employees.

A significant portion of the seasonal labor costs are subject to union collective bargaining agreements.

During 2023, Opera Theatre entered into a multi-year contract to receive services of contracted musicians through a third party. The agreement goes through the 2027 Opera Season and includes a flat fee to be paid on an annual basis. The agreement allows for cancellation with cause by either party by May 15 for the following year's season. Amounts paid under the agreement for the year ended September 30, 2025, were \$1,199,403.

Note 15. Leases

Nature of Leases

Opera Theatre has entered into the following lease arrangement:

Operating Lease – Land Lease

Noncancellable operating lease for land expires during 2041. Opera Theatre has no material related-party leases. Opera Theatre's lease agreement does not contain any material residual value guarantees or material restrictive covenants.

Quantitative Disclosures

The lease cost and other required information for the year ended September 30, 2025, is as follows:

Lease cost		
Operating lease cost	\$	<u>38,144</u>
Other information		
Cash paid for amounts included in the measurement of lease liabilities		
Operating cash flows from operating leases	\$	37,681
Weighted-average remaining lease term		
Operating leases		15.58 years
Weighted-average discount rate of operating lease		1.23%

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Future minimum lease payments and reconciliation to the statement of financial position at September 30, 2025, are as follows:

2026	\$	38,435
2027		39,204
2028		39,988
2029		40,788
2030		41,603
Later years		<u>494,582</u>
Total future undiscounted lease payments		694,600
Less interest		<u>(69,122)</u>
	\$	<u><u>625,478</u></u>